

THE DIRECTOR.

No. 6. SATURDAY, FEB. 28, 1807.

Non Poetæ modo, sed opifices etiam post mortem nobilitari volunt—Quid enim Phidias sui similem speciem inclusit in Clypeo Minervæ, cum inscribere non liceret.

CIC. LIB. I. TUSCUL. QUEST.

THE very curious and interesting anecdote, related in the above quotation from Cicero, has induced me to run over, with some attention, the long catalogue of ancient artists, distinguished for their talents; and I have thought that the detail of a few circumstances concerning the more memorable among them, might have a good effect in animating the zeal of living artists, and be not out of place in The Director.

Y

As it does not seem necessary to pay attention to chronological order, I shall take them for convenience, in that of the alphabet, and begin with

AETIO—

This artist painted a most exquisite picture on the subject of the nuptials of Alexander and Roxana. It was exhibited at the public games of Greece, and made such an impression that Proxenides, who was judge on that occasion, gave his daughter to the painter. Lucian is very minute in his description of this picture.

AGATHARCHUS

Was much esteemed by Alcibiades. He painted scenes for the theatre of Athens, under the direction of Æschylus. He also painted animals. The following anecdote is related of him by Plutarch. He was boasting to Zeuxis, that he painted animals with extraordinary celerity. It takes me, replied Zeuxis, a long time to paint them.

AGELADES.

Is a perpetual theme of praise, as a statuary, in Pausanias, who enumerates many of his productions. He was celebrated, in the Greek Anthology, and is highly spoken of by Pliny.

AMONG his more celebrated works were Jupiter, as a boy, in brass. A youthful Hercules in brass. A statue of Timotheus, at Delphi, in brass, horses, female captives, chariots, &c. in the same metal. See the epigram in the Anthology, beginning, with *Tpiçvyes ai*
μεται, &c.

AGLAOPHON.

There is hardly an antient writer of eminence who does not praise the paintings of this artist. Alcibiades exhibited to the public view two famous pictures by Aglaophon. In one Pythias and Olympias, personified, were represented as crowning him with laurel. In the other Alcibiades was sitting on the knees of Nemeas. Cicero speaks of him as perfect in his art,

and Ælian, in his history of animals, says much of a mare painted by Aglaophon, by which he obtained immortal honour. Our space however demands conciseness and I therefore pass on to

AGORACRITUS,

Who was a statuary, and a pupil of Phidias. Pausanias says that the master loved his scholar too well. Pliny speaks of a beautiful Venus, the work of Agoracritus, and Strabo tells of a figure of Nemesis not inferior in beauty to any of the productions of Phidias. Pausanias speaks of two exquisite statues, in brass, by Agoracritus, in the temple of the Itonian Minerva, one of Minerva, the other of Jupiter.

ANTIPHILUS

Has often been ranked as a painter with Apelles and Protogenes. He is praised by all the antient writers on subjects of art. A story is told of him by Lucian, which diminishes our respect for his talents. He told a lie of Apelles to Pto-

lemy, which was very near costing that wonderful man his life. His most memorable pictures were Cadmus, Europa, Philip, Alexander, Bacchus, &c. &c. Your villa, says Varro, in his book *De Re Rustica*, is crowded with pictures and statues; come and see mine, where you will find no performance either of Lysippus or Antiphilus. And now I come to

APELLES,

Of whom volumes might easily be written, but our professed object is brevity; we shall therefore not enter into any elaborate investigation of his claims to immortality, for these are universally admitted, but shall be satisfied with touching on some of his principal performances. He was confessedly at the head of his art, which was distinguished by his name, for instead of the art of painting, it was called the Apellean art. He also wrote a treatise on his art, as appears from Pliny, and many of his witty and acute remarks have been preserved. Observing one of his pupils decorating a figure of Helen with

over splendid drapery, If you do not make her beautiful, said he, you have at least made her rich. It is proverbially remarked of him, that he never suffered a day to pass without doing something in his profession. There is nothing new under the sun, and it is probable that the old and trite story of Aut Morus, aut diabolus, may be traced to the visit paid by Apelles to Protogenes, at Rhodes; for the particulars, see Pliny, l. xxxv, 10. Many of his bon mots are recorded. A novice in his art, showed one of his performances to Apelles, observing that he had painted it in a hurry. I perceive you did, was the answer. Plutarch abounds with anecdotes concerning him. The Persian Megabyzus was once sitting by Apelles, in whose room were a number of lads grinding colours, and otherwise employed. Their attention was directed in silence to the splendour of the stranger's dress. At length he began to talk of light and shade, and the boys laughed. Whilst you were silent, said Apelles, the boys were lost in admiration of your

magnificence: the moment you began to talk of what you did not understand they laughed at you. Apelles was confessedly pre-eminent above all painters; his great distinctions were grace and simplicity. How dear he was to Alexander the Great, who would allow no one else to paint him, is sufficiently known. The story of Campaspe, called by Ælian Pancaste, need not be repeated.

His principal works were these, Alexander with the bolt of Jupiter in his hand, in the temple of Diana at Ephesus.

CYTUS on horseback, going to battle; his servant giving him his helmet. Antigonus in profile. The monarch had lost an eye, which the artist thus concealed.

NEOPTOLEMUS on horseback.

DIANA in the midst of her nymphs.

FORTUNE in a sitting attitude.

VENUS Anadyomene. This was placed by Augustus in the temple of Julius Cæsar.

A HERO naked.

His portrait, by himself, is celebrated in the Anthology, l. iv. c. 6.

HE painted various other things, which are mentioned by Pausanias, Athenæus, Pliny, Cicero, &c. &c. &c. The above, I believe, were his principal works. The Venus was of all the most admired, and was again and again celebrated by the best of the Grecian and Roman poets.

APOLLODORUS.

Hesychius, Plutarch, the Scholiast on Aristophanes, Pliny, and many others unite in their eulogiums on this artist. He made great improvements in the mixture of colours, if he was not the first who discovered the art of doing it. His great picture was Ajax struck by lightning, which Pliny says remained in his time at

Pergamos. Another famous picture, on the same authority, was to be seen at the same place, by Apollodorus, of a priest in the act of worshipping. He was an Athenian, and Plutarch says, had this inscription on his performance. “ It is easier to find fault here, than to imitate.”

ARISTIDES

Is memorable as being the first artist who attempted to represent the Passions. His subject was beautiful and impressing. He painted a mother dying from a wound received in the sacking of a town, with an infant sucking at her breast. He displayed the anguish of the mother, lest the infant should receive into its lips any portion of the blood.

THE picture was so highly celebrated, that Alexander the Great removed it to Pella; it gave occasion to many beautiful compositions, and among others to one of the most interesting pieces in the Greek Anthology, beginning with

Ελκε ταλαν, &c.

THUS translated by Grotius.

Suge miser nunquam quæ posthac pocula suges
 Ultima ab exanimo corpore pocula trahe
 Exspiravit enim jam saucia, sed vel ab orco
 Infantem novit pascere matris amor.

Thus very imperfectly in English.

Drink, wretched babe, where thou canst drink no more;
 Dried is the fount which gave thee life before;
 But ah! tho' entering on her dark, cold grave,
 A mother's love her darling strives to save.

PLINY informs us, that king Attalus gave a hundred talents for a single picture by this artist. The subject was Bacchus, and it was afterwards suspended in the temple of Ceres at Rome. One of the most esteemed performances of Aristides was a picture which he left unfinished. Many of his works were brought from Greece to Rome by Mummius, who sold them by public auction. An Ariadne, which also adorned the temple of Ceres, is highly commended by Pliny, as was also the Tragic Muse,

which was in the temple of Apollo. He painted also a picture of Hercules; Alexander engaged in battle with the Persians; Hunting Pieces, &c. &c.

(*To be continued.*)

ON

THE STRUCTURE OF OUR THEATRES.

To the Director.

SIR,

No place of public resort lays under contribution a greater number of different departments of the fine arts, than the theatre: none, consequently, is more calculated than the theatre, under proper *direction*, to improve the taste of a nation, with respect to those arts; and to give foreigners an exalted idea of the measure of that taste in every country. Architecture, sculpture, painting, the most graceful forms of the body, the

most impressive passions of the mind, the costume of different nations, and the manners of different ages, can no where be collected in a stronger focus, and can no where be exhibited to a greater variety of spectators.

I CANNOT however help thinking, Sir, that our theatres still stand greatly in need of that proper *direction* here alluded to ; and as, in your capacity of *Director**, you may not deem it totally unworthy of the office you have assumed, to bestow the same—I shall, with your leave, point out what seems to me to be

* My correspondent here considers me in too severe a light: I never meant *imperatively to direct* the taste or the pursuits of others, more capable, perhaps, of *directing me*. In my first number the world was told that I considered myself 'as a mere *guide post*, to direct the course of others to moral and intellectual excellence.' My paper is open to good directions from all quarters; and I am very glad it is made instrumental to such as form the contents of this letter. Few appear to be better qualified than my correspondent to speak *con amore* on the subject he has undertaken to illustrate.

some of the most striking defects which still continue to disfigure, not the texture of our dramatic productions, but simply the localities in which these are exhibited —the arrangement of our playhouses and the costume of our stage.

THE antients had adopted, for their theatres, the semicircular form. This form, of which the different parts meet the eye most directly and most fully, is in itself the most elegant and the most beautiful, for the interior of the house; it moreover places all the spectators at the shortest and most equal distance from the stage, and gives them the most direct and complete view of that stage, which alone ought to fill the whole orbit of the eye. If the boxes be divided by columns, or other architectural supports, of any size or strength, (without which no playhouse can display the least appearance of elegance or symmetry, solidity or grandeur,) this form alone prevents these supports from interfering with the view of the performance—And, ac-

cordingly, the French have lately begun to adopt this form in several of their newest and most elegant theatres.

OUR playhouses, on the contrary, still uniformly present a very elongated oval, or rather, a pear-like shape; which, swelling as it recedes from the stage, and contracting as it approaches the same, renders its opening a great deal too narrow for the width of the house, and, instead of making the space allotted for the performance, solely and entirely to occupy the sight of the spectator, only allows it to fill, in his distracted eye, a small portion of the space of which the remainder is filled by the audience itself.

I NEED hardly observe how irregular, how lame, how distorted this form is in itself, and abstracted from all relation to the stage. It presents every one of its parts in an oblique and a different point of view; it allows none to meet the eye fully and regularly; but, above all, it

throws most of the spectators at a considerable distance from the stage, makes half the boxes entirely exclude the other half from a view of the performance, and, of those spectators whom it allows to see the scenery at all, it only permits the greatest proportion to behold it in a lateral and an oblique direction, by distorting their spines, and dislocating their necks: moreover, it totally precludes all possibility of dividing the boxes by means of any of those architectural supports aforesaid, columns, caryatides, terms, or others, which are necessary in order to give elegance and dignity to the whole; to divide the parts by marked points of symmetry and of repose, and to obviate the suspended look of the different tiers of boxes, which, when they happen to be very crowded, cause them to produce not only an impression of confusion on the eye, but of real terror on the mind.

SHOULD you, Sir, deem these few strictures on the shape of our playhouses, worthy of insertion in your paper, I shall

perhaps be tempted to trouble you with a few more on the *disposition of the stage.*

I remain, Sir,
Your obedient humble Servant,

Your obedient humble Servant,

A. Z.
et nō si blando ex noscereq; te
sib; qd; quidamib; oīpida m; hinc formid
qd; ali pūtendeb; —— breviūt cibis
Hanc hanc p; gñfis q; dñm; m; tñb; et
enim q; **BIBLIOGRAPHIANA.**

BIBLIOGRAPHIANA.

THE book sales of Sir Charles Scarburgh * and Archbishop Tillotson, to-

* The following biographical memoir of Sir Charles Scarburgh, which should have appeared in the last article of *Bibliographiana* (wherein the sale of Sir Charles's books formed a particular topic of discussion) is inserted as the first note to the present article.

Sir CHARLES SCARBURGH was successively first physician to Charles II, James II, and William III. The former monarch particularly patronised physicians, especially if he knew them to be experienced chymists, for of these he retained not fewer than twelve, who were his sworn servants, and who neither wanted nor received fees.

wards the conclusion of the 17th century, supplied the principal materials for the

Sir Charles was one of the greatest mathematicians of his time: his memory was tenacious to an incredible degree: he could recite in order all the propositions of Euclid, Archimedes, and other ancient mathematicians, and apply them on every occasion. He assisted the famous HARVEY in his book ‘*De generatione animalium*;’ and succeeded him as lecturer of anatomy and surgery. When a fellow of Caius College, Cambridge, he read joint lectures with Seth Ward on the mathematics; and in London he read many at Surgeons’ Hall in anatomy. He also presented the public with a treatise on Trigonometry, and a compendium of Lilly’s Grammar. His son published his translation of Euclid, in folio, after his decease.

Dr. Scarburgh was a man of the most amiable manners, and of great pleasantry in conversation. Seeing the Duchess of Portsmouth eat to excess, he said to her, with his usual frankness, ‘ Madam, I will deal with you as a physician should do; *you must eat less, use more exercise, take physic, or be sick.*’

He died of a gradual decay, on Feb. 26, 1693, aged 79, and was buried at Cranford in Middlesex. There is a portrait of him, by Vandergucht, in the octavo edition of Cowley’s works. See Granger’s Biographical History of England, vol. iv. p. 1: edit. 1804: and Noble’s continuation, vol. i. 223.

last article of *Bibliographiana*. Pursuing this species of narrative, I shall commence the present article with an account of the sale of books belonging to Mr. JOHN BRIDGES; whose collection was, I believe, the first of any importance disposed of in the 18th century. The sale catalogue has the following title: ‘*Bibliothecæ Bridgesianæ Catalogus*: or a catalogue of the entire library of JOHN BRIDGES, late of *Lincoln's Inn*, Esq. consisting of above 4000* books and manuscripts in all languages and faculties; particularly in classics and history; and especially the history and antiquities of *Great Britain* and *Ireland*: which will begin to be sold by auction, on Monday the seventh day of February 1724, at his Chambers in *Lincoln's Inn*, No. 6. At the end of the sale of books there will be a small number of curious prints to be disposed of.’

FROM a priced copy of this sale cata-

* This must be an error—there were 4313 articles, and, in consequence, at least 4500 volumes.

logue in my possession, once belonging to NOURSE the bookseller in the Strand, I find that the following was the produce of the sale.

	£. s. d.
The amount of the books	3730 0 0
Prints and books of prints	394 17 6
Total amount of the sale	£.4124 17 6

THERE were two different catalogues printed of this valuable collection of books. The one was analysed, or a *cata-logue raisonné*, to which was prefixed a print of a Grecian portico, &c. with ornamental statues; the other (expressly for the sale) was an indigested and extremely confused one—to which was prefixed a print, designed and engraved by A. MOTTE, of an oak felled, with a number of men cutting down and carrying away its branches; illustratiye of the following Greek motto inscribed on a scroll above—Δρυός πεσθούς πᾶς αὐτῷ ξυλεύεται: ‘An affecting memento (says Mr. Nichols, very justly, in his Anecdotes of Bowyer,

p. 557) to the collectors of great libraries, who cannot, or do not, leave them to some public accessible repository.'

At the first glance of this curious collection, a bibliographer will smile to find the following books valued so differently to what they would now be, if consigned to the hammer of the courteous and discerning Mr. Leigh.

IN *Greek and Roman literature*, an illuminated copy of Turnebus's edition of the Iliad, 1554, was sold for £6. 6s. The Junta Cicero of 1534-37, edited by Victorius, produced £16. 5s. 6d. The Aldine Septuagint of 1518, large paper, £9. 19s. 6d. The Euripides of Barnes, large paper, £3. 3s. The Parisian edition of the Byzantine Historians, with A. Bandurus's Roman Coins, and the Bibl. Nummaria, in all 34 volumes, large paper, morocco binding, emphatically called 'Opus absolutissimum,' brought the sum of £87. 3s.

IN *Spanish literature* there appear to have been many valuable works—Garibay's History of the whole Spanish Dominions, printed by Plantin, in 4 volumes folio, 1571, sold for £.4. 2s. 6d. Asiatic, European, and African Portugal, by Sousa, in 6 volumes folio, printed at Lisbon, 1666, &c. £.6. 5s. Cronica de Espana, por Florian O Campo, y Ambros Morales, 4 volumes folio, printed at Alcala, 1574, 75, &c. con las Antiguedad. de Espana, 3 volumes, Corduva, 1686—£.8. 1s.

English literature and *English history* seem to have been highly prized, if we are to judge from the following sums given for the following articles. Du Chesne's Normanni Scriptores, large paper, £.12. 15s. Twisden's Decem Scriptores, large paper, £.9. 3s. Leland's Itinerary and Collectanea, large paper, £.10 and £.12. The Acts of Scotland, commonly called the black acts, with MS. observations, produced £.8 10s. Halsted's Genealogies of the noble and

antient houses of Alno, Broc, &c. large paper, with cuts, £.15. Aubrey's Nat. Hist. and Antiq. of Surrey, large paper, with cuts, 5 vols. £.3. 13s. 6d.

ON the other hand, *Fuller's Worthies**, for a fine copy of which booksellers now ask 7 and 8 guineas, produced only the sum of £.1. 14s.; and Sir Henry Chauncy's History of Hertfordshire†, for a perfect and fair copy of which I know not whe-

* Perhaps the most valuable copy of this work ever known, was sold at Mr. Steevens's sale in 1800. It is thus described in the catalogue, No. 1799. ‘A very fine copy in russia, with the portrait by Loggan, and index; a most extraordinary and matchless book; the late Mr. Steevens having bestowed uncommon pains in transcribing every addition to render it valuable, written in his peculiarly neat manner.’ This bijoux brought £.43!

* Some account of this work may be found in Gough's British Topography, vol. i. 419: but the lover of topographical antiquities is still in want of a *catalogue raisonné* of the most rare and valuable books relating to this study. Mr. Gough's work is ample, accurate, and inestimable: but it is not exclusively *bibliographical*. It is a union of history and bibliography.

ther 25 guineas may not now be refused, was disposed of for the trifling sum of £1. 12s.

Of John Bridges, the celebrated possessor of this excellent library, (after examining the pages of our most popular biographers, not excepting Nichols) I am unable to present my readers with any more interesting details than are to be found in Noble's continuation of Granger's Biographical History of England, vol. ii. p. 182.

‘JOHN BRIDGES, Esq. of Barton Segrave, in the county of Northampton, was a Solicitor of the customs in 1695; in 1711 a Commissioner of the same duties; and in 1715 Cashier of the Excise; a Bencher of Lincoln’s Inn; a Governor of Bethlehem Hospital, and Fellow of the Royal and Antiquarian Societies. Learned himself, he endeavoured to patronise learning in general; and is consequently mentioned with great respect, by Hearne and others; particularly in Sawyer’s pre-

face to Winwood's *Memorials*, where he says—‘For these (letters to Wm. Turnbull, Esq. afterwards Sir William) I stand indebted to my late highly honoured and learned friend, JOHN BRIDGES, Esq. whose incomparable knowledge in all kinds of learning was tempered with that engaging candour and affability, as at once rendered him the delight and wonder of all who had the honour and happiness of his acquaintance. By his untimely death, the world is deprived not only of a most valuable man, but of a work which would have done lasting honour to himself and country.’ The work thus honourably noticed, was a general history of Northamptonshire*, his native county, and the residence of his ancestors; consisting of 30 volumes of MS. in folio, which he had begun to

* It was not till the year 1791, in consequence of a liberal subscription from the gentlemen of the county, that the world was put in possession of Mr. Bridges's labours—by the publication of the ‘History of Northamptonshire, with maps and views,’ in two handsome folio volumes.

methodise, and the expense of collecting which was very considerable.

He died March 16, 1724. The year of his birth is not accurately known. There is a print of him by Vertue, from a painting of Kneller, of the date of 1726. He is represented in a loose robe, large neckcloth, and a flowing peruke.

Royal Institution.

Mr. Davy's *third* lecture was upon *Heat*; he pointed out the obvious properties of this great agent, and examined the later facts and discoveries; the radiation of heat was shewn by some appropriate experiments; two mirrors were placed at ten feet distance from each other, one being suspended perpendicularly over the other, some hot coals were placed in the focus of the upper mirror, some fulminating mercury in the focus of the lower mirror. The heat in the last

was sufficiently intense to occasion the explosion of the mercury. A basin of ice was then placed in the focus of the lower mirror, and a thermometer in the focus of the upper mirror, when its temperature was soon lowered in a small degree. In this form of the experiment no communication could take place through the air, for heated air ascends, and cooled air descends. Mr. Davy referred both phenomena to heat sent off from the bodies in right lines; the coals in the first instance throwing off most heat, and the thermometer in the second instance giving off more heat than it received from the ice.

Mr. Davy mentioned the facts lately discovered by Count Rumford and Mr. Leslie, and which prove that the radiating powers of bodies are inversely proportional to their reflecting powers; and directly proportional to their powers of absorbing heat.

ON Thursday, 19th February, Mr. DOUGLAS GUEST began a course of lec-

tures, *On the State of the Fine Arts in Spain, and other parts of the Continent.* In the course of his lecture, Mr. Guest attributed much to the influence of particular causes in religion and government, operating on the human mind in its gradual approaches towards excellence. His subject then embraced an historical survey of the arts in Spain, with illustrative examples of its progress and decay. The reign of Ferdinand the Catholic, accompanied with a descriptive account of the Alhambra, and some reflections on Moorish art, with that of the succeeding monarchs, Charles V, the five Philips, to Charles III. were successively enumerated. Mr. G. concluded his discourse with stating the objects of his future lectures.

MR. WOOD began his lectures on Monday, with a concise history of perspective, and recommended the study of the science as necessary and useful to the arts in general. He then proceeded to

give the nature of the course, and suggested the expediency of frequent repetitions and recapitulations. Perspective was defined as the art of representing objects upon any flat surface, (such as paper or canvass) as they appear to the eye, or as they would appear when viewed through a pane of glass. The eye being fixed to one point. This was illustrated by means of an apparatus, the representation of objects seen beyond, being traced upon a glass, which tracing served also as an example to point out the difference between the reality and the appearance : perspective being employed to represent the appearance only. Definitions of angles, &c. were followed by those of terms belonging more immediately to perspective. The centre of the picture was described as that point which the old writers called the *point of sight*.

The horizontal line, vanishing line, vanishing point, distance of the picture, &c. &c. were defined, and the

lecture concluded with directions for preparing the picture for the purpose of perspective representation.

Mr. Wood commenced his *second* lecture by stating the utility of recapitulation in such a subject as perspective, and then proceeded to the definitions, dwelling particularly upon the horizontal line and distance of the picture, as of the utmost importance to perspective representations. As it had been suggested that the glass of the apparatus could not be conveniently seen from some parts of the theatre, the small apparatus belonging to the publication of Mr. Wood's lectures was fitted up, and passed round. After the different kinds of projection were explained, the theory of perspective became the subject of the lecture, and the method of finding the vanishing lines of planes, and the vanishing points of lines, was elucidated, and it was proved by the apparatus that the vanishing point of lines *perpendicular* to the picture was found in the centre of the picture; the vanishing point of lines *oblique* to the

picture, on one side or other of the centre ; and that lines parallel to the picture had no vanishing points upon it.

British Gallery.

No. 56. A mill, with an overshot wheel.

T. Barker.

67. Interior of a cottage. Do.

There is a truth and simplicity in Mr. Barker's rustic scenes which cannot fail, at all times, to interest and delight us. Of these pictures, the colouring is uniformly too raw. In the former the landscape prevails, in the latter, the figures : and it is in this latter department that Mr. B. particularly excels. His figures and manner of handling remind us somewhat of Gainsborough. They are both compositions of no ordinary execution.

No. 62. Charles the First demanding, in
the House of Commons, the five im-
peached members. Copley.

The merits of Mr. Copley, as an historical painter of national interesting subjects, are too well known to need commendation here. The present may probably be considered as the finest of his compositions. The costume of the times is attended to with admirable effect —the dresses are rich and picturesque; and what renders the piece of almost inestimable value is, that every countenance appears to be a correct portrait, as far as the most authentic paintings warrant us in concluding. The graceful figure of Charles, and the splendour of his dress, immediately strike the beholder: his face is in profile. This painting measures 11 feet in length, and nearly 9 in height.

No. 78. *The Death of James II.* Louis XIV, at his bedside, promising to place his son on the throne of England.

Westall.

This is, upon the whole, a picture of considerable merit and effect: the only thing that disturbs the *repose* of it is, the full-bottomed perriwig of Louis XIV,

which had much better have been suspended elsewhere.

No. 83. The Witch sailing to Aleppo.

J. J. Halls.

MR. HALLS has evinced in this picture that there is such a thing as originality of imagination, chastised by judgment. It is, in truth, a very characteristic composition: the Witch ranks among the very first of her creation upon canvass; and she sails, in her flimsy bark, with all the sullen majesty, and malicious intention, of her species.

Published by LONGMAN, HURST, REES, and ORME,
Paternoster Row; J. HATCHARD, Bookseller to
Her Majesty, 190, Piccadilly; and WILLIAM
MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.